

# ROYAL COLLEGE OF MUSIC MAGAZINE

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*Gillian Ashby*

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The Union consists of past and present pupils, the Officers of the College and others invited by the Committee to become Members. Its principal object is to strengthen the bond between present and former pupils of the College. Activities include an Annual 'At Home' at the College in the summer, and an Annual General Meeting in the Autumn Term.

Subscription £1 1s. 0d. per annum, except Members residing outside the British Isles, who pay 10s. 6d. The financial year commences on September 1.

The Union Office (Room 45) is open for business and enquiries on Tuesday and Friday afternoons from 2 pm to 4.30 pm.

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A Loan Fund is available for the benefit of Union Members only.



# THE R·C·M MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF  
THE ROYAL COLLEGE OF MUSIC, LONDON, AND OFFICIAL JOURNAL  
OF THE R.C.M. UNION



*'The Letter killeth, but the Spirit giveth Life'*

VOLUME LXIV No. 1

1968

## Sesquicentennial Celebrations of the Vienna Akademie



The Director presenting the Scroll of Congratulation, signed by our President, Her Majesty Queen Elizabeth The Queen Mother, to Dr. Hans Sittner, Präsident of the Akademie für Musik und Darstellende Kunst in Wien, President of the Austrian Republic, Franz Jonas, G.C.B., was present with representatives from the Colleges of Music throughout Eastern and Western Europe.

# THE R.C.M. MAGAZINE

FOUNDED 1904

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## Director's Address

January 8, 1968

First of all I would like to thank all of you who so kindly sent Christmas wishes. My wife and I were delighted to have them and I hope you will understand it is impossible for us to thank you all, personally.

I hope that you have all recovered from the excesses of the Festival and have escaped the influenza epidemic, and have come back to College full of good resolutions for 1968.

### Honours

We were all delighted to know on New Year's Day that three Collegians appeared high in the Honours List.

Sir John Dykes Bower—a Knight Bachelor

Dr Gordon Jacob and Charles Groves, Commanders of the British Empire.

### Status of the College

These honours show that the College is still held in high esteem in the country. It is not so long ago that the College had several musical Knights on the staff and dictated music policy in England. We still provide a large proportion of the best musicians but we are now subject to intense competition from rival institutions and Universities. This is as it should be and should serve to sharpen our wits and our technique.

Can we maintain our high standing? Only if we insist on sound basic training, yet keeping our eyes and ears open to new ideas and criticisms and being ready to make use of them. It is easy to sit back and talk about tradition, College loyalty and the glorious past. Yesterday is of no importance unless we can build on it and remain a stable influence in the present maelstrom of public and musical thought.

On Thursday next a Special Meeting of the Council of the College has been called to consider our future. The financial crisis makes it certain that our immediate material prospects are bleak. Grants will be more difficult and all of us are going to feel the pinch. Yet I assure you that everything possible will be done for the future wellbeing of you and the College.

I am sure that if we all meet the future in good heart we shall emerge stronger than ever. We have been warned and the future depends on us and our individual purpose. No Government can save a country by legislation and no College can prosper by curriculums and regulations. They can only flourish by the will of the individual.

Patriotism has been out of favour for far too long and it is high time we considered our duty to Country, College and our fellow men.

### 'Accept life fully'

How many of you read the letter written recently by a man who had been given a death-sentence from cancer? Dr D. M. Mackay wrote in *The Guardian*:

'I had been told that the *end* of what I knew as life, in fact all I knew, was imminent—that there was no more time to achieve and a



miserable feeling that time had run out on me and I had got nowhere. I saw so many places of failure, so much wrong, so little done; my chance had come and was on the point of going. Then suddenly it was as if I had been looking at a picture that was swung on its axis and someone had swung it, I was seeing the other side and I saw the wonder of my life . . . I saw the richness of all I had been given in the years; achievement did not seem to matter any longer, it was just simple acceptance that counted . . . It may seem strange to say that the coming of cancer had been the coming of life for me . . . I have tried to work out in my mind why there has been such added interest, depth and appreciation in life and living . . . in spite of all the pain. I believe that one probable answer is that most of us never accept life fully. It would seem that what is happening to me and so to my family would mean a narrowing and a closing down of our lives, but it has meant such a broadening understanding and opening up that I want to record it.'

Surely there is a vital message here—that we 'accept life fully'—our responsibilities to our Country, College and our fellow men.

### **Friendliness and Service**

We can act on it by friendliness—for friendliness has a profound influence on others. I don't mean an artificial friendliness like that for which students of a famous University Hotel School were known as 'the grin and grip boys.' I mean a friendliness that comes from the heart and expects nothing in return.

Today's quotation on my desk calendar is: 'Happiness is the only thing we can give without having' (Sylva). We can give this happiness in service to others. There are many projects organized by young men and women today to serve those in less favoured circumstances. I was delighted to read in the daily Press of the visit of the Kensington Consort to Number 10 Downing Street at Christmas to sing the carol composed by Mrs Wilson and Malcolm Arnold. This was a direct result of a series of carol concerts given by the Consort at Christmas for 'Help the Aged' Fund. A splendid example of giving service and happiness to others. (I believe the singers had intended to call themselves the 'Prince Consort' but this might have caused difficulties in public relations.) The Consort consists of Sandra Wilkes—Marian Mead\*—Neil Jenkins and Peter Stearn. They are here and I have invited them to sing the carol as a service for us.

I had in any case intended to speak today about service for others and the Kensington Consort illustrate so well what I had in mind. I would like to invite the Student Association to promote a project for the summer vacation to provide happiness and service for those in need. It would receive warm support from me and, I am sure, the whole College.

The shaping of character and mind is just as important as technique, and I will go so far as to say that a public service of such a kind would be of more lasting benefit to you men and women than, shall we say, a Summer School of Music. By such a project you would 'accept life fully.'

A happy year to you all and I hope that you and I will be able to look back on 1968 as a year in which we tried to give happiness to others.

\*Roger Vignoles deputised for Marian Mead in this performance. Ed.



## Editorial

### Honours

The honour recently bestowed on our Director by H.M. the Queen has been followed by honours for three more eminent musicians connected with College. John Dykes Bower is now a KB, and Dr Gordon Jacob and Charles Groves both become CBE. We congratulate all four and corporately we congratulate ourselves that the College not only continues to produce people of such calibre but that it is recognized to be so doing. This term we are to be honoured by a visit from H.M. the Queen, former President of the Council, and also by our present President, H.M. the Queen Mother.

### John Tooze

The sudden death of John Tooze has been a great shock and a great loss to the Union and to the *Magazine*. He contributed many articles in recent years and was an invaluable aid as Assistant Editor. He undertook the entire editing of the last number of the *Magazine*, when the Editor was absent from this country for several months on an examining tour of Africa. He was preparing contributions for the present issue, including several book reviews, an account of the lecture by Sir Neville Cardus, and the second instalment of the Brosa interview, which we hope may be published later. Further tributes to John Tooze will appear in our next issue.

### Percy Showan

The beginning of this term has been saddened for all of us by the absence of Percy Showan, seriously ill in hospital. Our best wishes go to him for a speedy recovery. Meanwhile, his staff in the General Office continue their complicated task of organizing well over 2,000 lessons weekly in about 60 rooms, and deal with practising and other problems with their usual patience and friendliness.

### Junior Department

We welcome the new members of the Junior Department of the RCM Union and note with great pleasure the visit of some of them to the Royal Scottish Academy of Music—would that it were possible for more meetings between juniors, students, and teachers of the various Music Colleges and Academies!

### Students' Association

The Royal Academy of Music has flattered our S.A. by reforming its student organization more on the lines of ours. Initiative and enterprise are still shown by our students, although in some respects the vitality of a few years ago is not quite so much in evidence. Some mistakes were made—inevitably—but we need still a few hardy spirits who will keep the independent student activities healthy and exciting. In particular, we should be grateful for a successor to Philip Taylor, who recently resigned as Editor of the Students' Section of the *Magazine*, and we should be glad of more contributions from present students for that Section.



## RCM Union Report

The Annual General Meeting took place on November 20 in the Donaldson Room and was attended by over 60 members, including 18 present students. Miss Margaret Prideaux, Mr Ralph Nicholson and Mr Desmond Sergeant were elected to fill the three vacancies on the Committee caused by the retirement of Mrs Eric Bryan, Miss Valerie Trimble and Mr Harry Platts. Miss Ursula Gale has kindly agreed to act as Assistant Honorary Treasurer and Mr Bernard Roberts to become an Honorary Auditor.

The party which followed the Meeting gave members an opportunity to meet and talk to each other; the age-groups spanned more than sixty years of College life and this opportunity was obviously much enjoyed. Incidentally, I think it should be recorded that one member, aged over eighty, had walked to College from Oxford Circus, being unable to get on to a bus during the rush-hour.

At a meeting of the General Committee held on October 10 Mr Harry Stubbs was elected an Honorary Member in recognition of his long association with the Union as Honorary Treasurer.

The 'At Home' will take place on Wednesday, June 15 at 7.15 pm. Please make a note of this date.

SYLVIA LATHAM,  
*Honorary Secretary.*

### NEW MEMBERS

Ball, Ian M.	Humphries, Miss Penelope
†Benbow, Mrs (Janet Powell)	Iau, Miss Kuo-Ching
Byrt, Mr David	Jennings, Miss Pauline
Cameron, Mr Peter	Jones, Mr Richard
†Cass-Beggs, Mrs B. (Barbara Cass)	*Kitching, Mr Colin
*Cone, Miss Juliet	Lee, Mr Clifford
Farrell, Mr Timothy	Lotinga, Miss Jennifer
Fitzgibbon, Miss Jacqueline	McCabe, Mr M. J.
Garcia, Mr Jose Luis	Nielsen, Miss Flora
Garcia, Mrs Jose Luis (Joanna Milholland)	Ong, Miss Mei Lee
Gillett, Mr Eric	*Paine, Mrs Laurence (Diana Grompton)
Goodman, Miss Jennifer	Reynolds, Mrs Eileen
Greenman, Mrs F. (Freda Johns)	Richards, Mr Godfrey
*Grigg, Miss Janet	Slater, Miss Lesley
Hale, Miss Joan	Sutherland, Mr Robert
Haley, Miss Gillian	Tyler, Miss Christine
*Hampshire, Mr Peter	*Venning, Mr Mark
Herrick, Mr Christopher	*Watkins, Miss Claudia
Hickman, Mr Richard	Wallace Woodworth, Dr G.

\*Life Member

†Re-joined

## Professors' and Students' Orchestral Day

by RALPH NICHOLSON

On Friday, November 3, an event took place in the Concert Hall which was probably unique in the history of the College curriculum. This took the form of an 'orchestral day' consisting of two three-hour rehearsals, which in itself would not seem to be a matter for special comment. What made this a special occasion was the make-up—not to mention the size—of the orchestra. Of the 121 players, all at present at the RCM, 24 were Professors, and in the words of the Director's original invitation to us to take part—'I know students will derive great benefit from your expert professional example.'

In the Strings sections there were 15 professors 'dotted about' here and there, and there was one professor in each of the wind sections, percussion and harp. And in the wind, each student was given the chance to play principal in at least one of the works played.

The day began by a welcome from Sir Keith, who said that he had looked forward to this day with keen anticipation for some time and hoped it would prove something worthwhile to us all. It was an important event in the College's long history and something which he also hoped could be repeated at some future date. He paid a tribute to Mr Eugene Cruft, who, at 'four-score years', was playing in the orchestra. It was over 60 years since he was a student at the RCM, and he now had a son on the Teaching Staff and a grandson who was a present student.

We were soon off to a resounding start under the alternating batons, and the persuasive and very efficient direction, of Harvey Phillips and Vernon Handley. The pattern of the day was not very dissimilar from the old Friday morning 'Patron's Fund Rehearsals' of another day. The main differences were that this was not a wholly professional orchestra, there were no brand new works to be tried out and the overall time was twice that of the P.F. concerts. The morning, and also the first part of the afternoon session, was devoted to rehearsal of the whole programme. Then, after an unhurried tea-break, we assembled again for a run-through of the seven works (or movements) which we had previously worked at, playing to quite a sizeable audience. All the works studied during the day were from the 20th century, with one exception, and while much of it must have been unfamiliar to a majority of the students, it is probable that the programme was not entirely everyday fare for the 'experts'!

Not only was 'the object of this exercise' to provide a stimulating day for orchestral players; it was a fine opportunity for some valuable experience for four excellent College soloists.

As with any new venture, there were problems, and, probably as a result of this experience, on another occasion there would be some modifications, the most obvious one seeming to be to restrict the size of the orchestra, which was admittedly a little unwieldy. To those 'leading from behind'—or rather, helping to give a little moral support to the back desks—there was a very early problem, and distance certainly failed to lend enchantment to the view! The 'Bartered Bride' Overture can be a nightmare for ensemble in the most ideal conditions. With the conductor nearly twice as far away as usual, and at the same level on the necessary extension of the stage, it was almost impossible to see the music *and* the beat out of the corner of one's eye. At least from the ninth desk of second fiddles!



Later, the raising of the conductor a few feet made life a little easier, and one could only hope that the general effect, by the time it had reached critical ears, was rather more acceptable than it might have seemed from the various 'sources of transmission'. It is often true, in a very large orchestra, that in one's contribution to the whole, the result *appears* to be much more individual than collective. I could not help recalling, that after a first night of the Proms some years ago, Sir Malcolm had admonished us on the Monday morning, saying that he had spent a 'sleepless weekend' because the second fiddles were not together in the opening number on the Saturday. The work was the 'Bartered Bride' Overture!

The rest of the varied programme consisted of the first movement of Walton's Viola Concerto and the second movement of his Cello Concerto—excellently played by Donald McVay and Catherine Finnis respectively. One remembers particularly the confident and assured playing of the latter in the very difficult cadenza. David Woodcock tackled the first movement of Bartok's exacting violin concerto with cool and impressive authority, while variety was given to the proceedings by some very pleasant singing from Angela Beale in two of Richard Strauss' 'Last Four Songs.'

All four soloists, whose contributions were, of necessity, of shortish duration—with little time to get really warmed up—showed a calm and sensible appreciation of what might be expected from professionals.

The other purely orchestral works were 'En Saga' by Sibelius and Holst's Ballet Music to 'The Perfect Fool.' In this the orchestra was given its head, and if the necessary finesse was inevitably lacking here and there—it could not have been otherwise on so short a general acquaintance—we at least did our best to bring the day's proceedings to an exhilarating conclusion.

We hope the Director was pleased with this experiment—one overheard one comment shortly after the music had died away—'some of the most exciting sounds ever heard in the Concert Hall'—and all those taking part are grateful to our two conductors who, with tact and patience, carried through what could not have been an entirely easy assignment for them, in a manner that helped to mix work and pleasure in the right proportions.

\* \* \* \* \*

Although this *was* an entirely new venture, the present writer remembers vividly a somewhat similar occasion—a special anniversary of the RCM Union some years ago—when the stage was peopled entirely by ex-Collegians. The orchestra bristled with 'household names', such as Aubrey Brain, Gershom Parkington (whose quintet was well-known 'on the wireless') and Marie Wilson. And I remember one of the final thrills of that concert—the double cymbal clash at the end of the final item, and one of the cymbalists was Guy Warrack. And the 'cause' of the thrill was not even billed on the programme. It was the Meister-singer Overture, to be conducted by 'A past student of 1892-95.' There had been no rehearsal of it and there was an air of suppressed excitement. Who would appear? Soon we were to know, as the brisk white-haired figure appeared of—none other than Leopold Stokowski himself. This performance of the 'Meistersinger' was one to remember!

If November 3 did not contain any such air of expectancy, let us hope that some students will look back on this day as an occasion when they learnt something new and worthwhile.

## A Churchill Fellowship

by MARY REMNANT

Music was one of the subjects for Travelling Fellowships given by the Winston Churchill Memorial Trust in 1967. Of the four musicians who received them, three went to Canada and the United States—Miss Yvonne Enoch of Ashford, Kent, to observe the teaching of piano classes, Mr G. Newson of Tenterden, Kent, to study electronic music, and Mr J. Salt of Stafford to find out how music is taught there to the blind. I went to Europe to see old instruments, folk instruments, and pictures of musicians, particularly those dating from the Middle Ages.

The practical purpose of this was to help towards more authentic performances of mediaeval and Renaissance music. Even nowadays, when there are many groups performing this music, there is still too often the attitude that any 'old' instrument will do. Even when one knows which instruments existed in particular centuries, there is still the question of which countries they were, and were not, used in. Until recently my own research has been based mainly on the sources of England, France and Flanders, and to a lesser extent Germany and Italy. Among these alone there are considerable variations, and I have been able to plan my own performances of music of these countries to suit the known conditions as far as possible. The Churchill Fellowship offered a golden opportunity to consolidate this work and also to explore further afield.

There were two alternatives—either to go to one promising country and to see there as much as possible, or to plan the journey around the places which were certain to be of great value to my work, on the assumption that otherwise I might not see them for many years. The latter, though of course more tiring (and incidentally including five weeks of an appalling heat-wave) was obviously the safer choice. What finally emerged was this: three-and-a-half weeks in Spain, six weeks in France, twelve days divided between Budapest and Prague (with the Galpin Society), a week in Vienna, a week in Ljubljana (for the Congress of the International Musicological Society), and a few days each in Venice, Innsbruck, Munich and Cologne. The grant from the Churchill Trust was so generous that, although it allowed for three months, I was able to make it last for another three weeks.

One of the first events in Spain was linked directly with the RCM. Mr Antonio Brosa had put me in touch with his sister, Senorita Rita Brosa, and she very kindly took me to the Museo de Musica at Barcelona, where the founder, Dr Ricart Matas, showed us round for nearly two hours. His descriptions of the exhibits, and the ways in which some of them had been acquired, were most entertaining as well as interesting, and provided a welcome change from the more usual routine of visiting museums, however fascinating they may be. Besides hundreds of historical instruments, some of them dating back to the sixteenth century, there is a large section on Spanish folk instruments, some of which I was not able to see later in their natural habitats. Those that I did see, apart from the more usual guitars, bandurrias, lauds and castanets, included the various shawms of Catalonia, the small pipe-and-tabor (*fluiol*) of the same district and the larger one (*txistu-y-tamboril*) of the Basque country; the single-droned bagpipes (*gaitas*) interested me particularly, as being eminently suitable for playing mediaeval music. Having looked at them in shops in Barcelona and Madrid, I finally bought a set in Santiago de Compostela.



Of the mediaeval artistic sources I can only quote the most outstanding. Some boldly-coloured tenth and eleventh-century manuscripts in the Biblioteca Nacional at Madrid show several instruments with distinctly Moorish characteristics, besides one of the earliest known pictures of bowed instruments in Europe. Of the twelfth century, the beautiful *Portico de la Gloria* in the Cathedral of Santiago de Compostela contains the 24 Elders of the Apocalypse holding a variety of stringed instruments, some of which appear to be oval fiddles of a type as yet unplayed in England. The only doubt about these is that none of the Elders are holding bows, as some are tuning their instruments and others are holding in their right hand the vases of incense as described in the Bible. This could mean that the instruments were only plucked (certainly at that time some stringed instruments could be plucked *or* bowed), but at Oloron in the South of France this question is resolved by the players (of rebes and viols) having bows 'hanging' on the wall behind them. From the thirteenth century, the best-known source must be the manuscript of the *Cantigas de Santa Maria*, now in the library of the Escorial. Here there are over 40 pictures of human musicians, both Christians and Moors, who play no less than 30 different kinds of instruments. These are far more advanced than those of Northern Europe at that date, and include a set of bagpipes with four drones. The fourteenth, fifteenth and sixteenth centuries abounded in paintings of angelic musicians, many of which are now to be seen in the Museum of Catalan Art at Barcelona, the Prado Gallery at Madrid, and various cathedral museums. The Cathedral of León, besides showing two very clear thirteenth century organs among its exterior carvings, has glorious stained glass from that date till the seventeenth century, and well repays a search for instruments. Particularly interesting are some pictures in the Abbey of Montserrat, showing the *Escolania* (the celebrated choir which was already in existence in the thirteenth century and still performs daily), at different times, and supported by various different wind instruments. Here is also kept the *Llibre Vermell*, a mediaeval manuscript which contains dances and songs of pilgrims on their way to the shrine of Our Lady of Montserrat.

The reader may wonder why my descriptions so far have involved only the North of Spain. This is because in the early Middle Ages instruments were portrayed chiefly in biblical illustrations, and these of course were limited in the land ruled by the Moors. However, such a journey would have been unthinkable without seeing the country and buildings of these people, so I was able to make brief but exciting visits to Toledo and Granada, where the Alhambra in the space of a few hours appeared against brilliant sunshine, snow-capped mountains and a black thunder-storm.

In France the aim was to consolidate work which began several years ago, but had only been done in short visits, helped out in between by some of the many French and Flemish illuminated manuscripts which are now in English libraries. Besides seeing historical and folk instruments, buying any of the latter that came my way, and noting the usual carvings and paintings, I wanted particularly to visit places connected with the troubadours and trouvères, as a background to the study of their music. Not having a car was a great disadvantage, as the whole itinerary had to be planned round places which could be reached by public transport.

For surviving historical instruments the best museum in France is of course that at the Paris Conservatoire, where there are instruments of

many kinds from the sixteenth century onwards, besides various reconstructions of earlier types. The Curator, Madame de Chambure, was very helpful, as was Mademoiselle Marcel-Dubois of the Musée des Arts et Traditions Populaires, who prepared for me a list of people who make folk instruments in different parts of France. As a result I was able to buy a *Bombarde* (shawm) in Nantes, and a *Tambourin Basque* in Pau, where it was sold in the same shop as the similar *Tambourin de Béarn*. (I chose the Basque type for the simple reason that it was somewhat smaller than the other, and was therefore less likely to cause congestion in trains!). This consists of six strings (tuned to the tonic and dominant) stretched across a sound-box and hit with a stick, while the left-hand plays a pipe. Although still used in the South of France it was certainly played in different parts of Europe in the fourteenth century, if not earlier. (An eighteenth century example can be seen in the RCM).

For the period of the troubadours and trouvères (from the eleventh to thirteenth centuries), the safest method was to visit cathedrals and churches which abound in carvings of that time, particularly those with doorways containing the Elders of the Apocalypse and musical angels, which came slightly later. In this way, I gained considerable information from the cathedrals, abbeys and churches of Rouen, Paris (Notre Dame must be treated with caution due to its extensive restoration in the nineteenth century), Chartres, Angers, Poitiers, Oloron-Sainte-Marie, Morlaix (also very much restored), Toulouse and Moissac. Manuscripts at Paris, Poitiers, Montpellier and Aix-en-Provence had the advantage of having retained their original colouring. For other historic buildings I visited places known to have been associated with Eleanor of Aquitaine (the granddaughter of Count William IX of Aquitaine, one of the earliest troubadours), who encouraged the art of the troubadours and had many at her court.

Of a more general musical interest the fourteenth century tapestries at the Castle of Angers are outstanding. Here more than 50 angelic musicians play portative organs, fiddles, rebecs, lutes, trumpets, bagpipes, a cornett, and many other types, including, among the percussion instruments, an early version of the *Tambourin de Béarn*. Other interesting places were the ducal palace at Poitiers, where so much music took place, not only under Queen Eleanor but also in the late fourteenth and early fifteenth centuries under Jean, Duc de Berry (of the *Très Riches Heures*); the many sixteenth century wood-carvings in the Cathedral of St. Bertrand de Comminges, which also owns two embroidered mediaeval English copes, and where the Curé was very helpful and became absorbed by the search for musicians; the Musée des Augustins at Toulouse, where the collection of mediaeval sculpture and painting was particularly fruitful; the old city of Carcassonne, and its 'new' town where the Cathedral of St. Michel shows many fourteenth century musical angels in its stained glass; the Musée des Tapisseries at Aix-en-Provence, where the exhibits by Berain show a good selection of instruments of the seventeenth century; the Musée Granet in the same town, containing more musical painting than is usual for a provincial museum; the Palace of the Popes at Avignon, where their residence was responsible for special gatherings of musicians, and for compositions which would otherwise have been performed in Rome; and at Rouen the Musée des Antiquités and the Musée des Beaux Arts, where Gerard David's painting of the Virgin and Child with Saints and Angels shows a very carefully-depicted rebec, lute and organ, the former being one of the best from the early sixteenth century. Mademoiselle Chirol and Mademoiselle Popovitch of



these two museums respectively were extremely kind, and I should like to record my gratitude to them.

The visit to Aix was planned to coincide with the Mozart Festival. The Archbishop's Palace is a beautiful setting for concerts and operas, and seeing *Don Giovanni* and *Così fan tutte* was a welcome return to live music.

The reader may realize that the amount of material (instruments, books, slides, records, postcards, etc.) collected during this time weighed a good deal, and there were still nearly six weeks to go. Knowing that this would happen, my parents had the good idea of coming out to Rouen for three days' holiday, at the end of which they nobly took these acquisitions home. The larger suitcase had already been described by porters in different parts of France as 'une maison', 'une bibliothèque', 'des lingots d'or', and 'une bombe atomique'!

(To be continued).

## Maurice Vinden

Our congratulations to Maurice Vinden who recently celebrated the fiftieth anniversary of his appointment as Organist and Director of Music at St. Mark's Church, North Audley Street.

Entering College in 1910 he studied organ under Sir Walter Parratt and piano accompaniment under F. A. Sewell, and accompanied at singing lessons for Gustava Garcia, Plunket Greene, Dan Price and Albert Visetti.

In 1913 he was appointed organist of St. Lawrence Jewry and was also for several years a sub-organist at Westminster Abbey. After war service in the Somerset Light Infantry he resumed study for a while here, and won the extemporization prize.

Appointed to St. Mark's in February, 1918, he was entrusted by the Vicar with the task of establishing a musical reputation for a church where, hitherto, services had, in the main, been 'said', and he achieved this aim in a remarkably short time. During his first few weeks he assembled and trained a completely new choir, and from Easter Sunday, 1918, onwards the fully choral cathedral type of service became the tradition at St. Mark's. A quartet from the choir broadcast in the first musical services from Savoy Hill and the choir was later invited to give a demonstration to the BBC of the pointing of psalms according to natural speech rhythm which this choir had been one of the first to adopt.

In the *Musical Times* Dr Lloyd Webber, once a choirboy at St. Mark's, in a tribute to Maurice Vinden's ability as a choir trainer, mentioned his precision, his timing of final consonants 'to the last fraction of a second' and the clarity and unanimity of the singing of the responses and psalms, as well as the 'very rhythmic and sensitive organ playing' of Vinden himself.

Among the notable services for which Maurice Vinden played at St. Mark's were the Memorial Service to the late Earl of Harewood, in the presence of all the Royal Family, when King George VI personally complimented the Vicar on the high standard of the choir's singing, and the wedding of the present Earl in 1949 which included the performance of an anthem written specially for the occasion by Britten. Some years earlier, Britten had composed a setting of the 'Te Deum' 'for Maurice Vinden and the Choir of St. Mark's, N. Audley Street, London.'

St. Mark's represents but a part of Maurice Vinden's career, his main work having been concerned with the teaching of singing. His pupils (whether students of Trinity College, Birmingham School of Music, the London College of Music or private pupils) testify to the great interest he takes in each one personally, to his sympathetic understanding of problems and his patience, and his aptitude for quick diagnosis, at a first hearing, of the troubles from which a singer may be suffering.

In 1935 he became Conductor of the London Male Voice Choir, and in 1945, after further service in the Army, founded and conducted the London Choir (S.A.T.B.) a body of 36 picked singers, who broadcast many times, particularly in a series of Rameau operas under Desormiere.

For some fifteen years he was also a member of the BBC audition panel.

Of recent years deteriorating eyesight has reduced Maurice Vinden's musical activities, but he continues to direct the music at St. Mark's and to derive great enjoyment and satisfaction from playing the fine Rushworth instrument which was built to his specification in 1930, and on which he gave many recitals for the BBC, as did also many organists of international reputation.

## Queen Alexandra's House

With the news that in the near future the College will have hostels for its own students some information concerning QAH may be of more than usual interest. Recently I met Miss Betty Wilson who worked at 'QA' from January 1917 until August 1936, and she very kindly gave me so much fascinating information of life there that I thought others would find these reminiscences interesting too. This is not in any way meant to be an authoritative history, but just a collection of what I hope will be interesting facts.

In 1920 for instance, it cost sixty guineas a year to stay at QA, and for that price the residents had separate bedrooms, adjoining which were sitting rooms, shared one between two students. Amongst other 'advantages' the boarders had were fires and electric lights, three meals a day including a hot breakfast, separate practising rooms, 'studies with casts from the antique', gymnastic classes twice a week and the services of a trained doctor and nurse.

So for the yearly fee, the budding musicians, artists, scientists and even a few would-be secretaries had everything they needed including the large staff to provide it. At the top of the domestic tree there was the Lady Superintendent, followed by—the vice-principal, sister-in-charge (nursing), lady house-keeper and then after the hierarchy the linen-keeper, parlour maid, under parlour maid, special maid to clean the silver, three maids to each floor, a porter and four daily-helps who worked in the laundry.

With a staff this large it would appear that a great deal of the sixty guineas went towards paying them, but in 1917 the ordinary maids pay was only sixteen pounds a year—plus, of course, food and board, the servants quarters being on the top floor, which was known as the 'Drab.' Even the linen-keeper who was in charge of all bedding (of which there were at least five hundred blankets), table-cloths, hand-towels and, in fact, anything that was even vaguely like linen, received only sixty



pounds a year. In other words it cost more to send a girl to QA than to pay a whole year's wages to the person who had to see that the linen was used on a strict rota system, arrange for the bed-linen to be changed weekly and numerous other jobs which included making the table-cloths from damask, which was delivered in bales to the house.

The main meal of the day was dinner, which was served at seven o'clock every evening—fresh menus being written out for every table every day. For this meal, all of the students had to wear evening dress, and they stood behind their chairs in the dining-room until the Lady Superintendent and her entourage had entered and sat down. Then, and only then, were the students allowed to sit.

The tables were, of course, covered with the damask table-cloths and the cutlery used was silver—the end of each knife being embossed with the rose, thistle and shamrock. All the tables were waited on, and every night a check was kept as to how long the serving took. The results were entered into a book and usually an average of two to three minutes was maintained. No alcohol was allowed in QA and at dinner only water was served, though afterwards coffee could be had in the 'Green Room', which was on the 'Green' or ground floor.

After dinner, to which guests could be invited by special arrangement, the crockery was sent upstairs to be washed (the glasses being washed in a wooden tub) and the silver stayed down to be washed and polished. Students who went out did not have to be back until QA closed, which was usually either eleven or mid-night.

There was a large laundry on the premises, in which all the laundry was washed in machines. Four daily-helpers came in under the supervision of the head of laundry. A wooden trolley was used to collect bed-linen, which was checked before it went into the laundry and again when it was returned.

All of the linen was checked once yearly—when the students were away on holiday—all articles (such as dusters and tea-cloths, etc.) being stacked in piles of ten, so that it could be easily checked.

Returning to the theme of money, Miss Wilson received as a maid in 1918 only one pound, thirteen shillings and fourpence a month, out of which a certain amount was taken weekly to pay for her uniform and also threepence a week was stopped for insurance. For the money received, the staff could hardly be said to have had an easy time. True, they did have three paid holidays a year—two weeks in the summer and four or five days both at Easter and Christmas. When they were at work, however, the duty maids were only allowed out of the house for three hours a week and once a fortnight they could go out from two in the afternoon until ten in the evening.

Once yearly, however, a staff party was held in the gym, to which everyone could invite two guests. To many of the staff this was one of the highlights of the year, for it meant that they could 'dress-up' themselves instead of watching and being envious of the young 'ladies' in their frills and finery, as they had to do all the rest of the year.

So really, quite a lot of things were happening in QA at the beginning of the century—by-the-way, apart from the twice weekly gymnastic classes, fencing and dancing lessons were also available, as well as the concert hall being frequently used for concerts and exhibitions of craft and painting.

EDMOND FIVET

# Obituary

SIR MALCOLM SARGENT

1895-1967

From the time he was introduced to the Choral Class by Sir Hugh Allen in the early 1920's, Sir Malcolm Sargent was one of the most vital figures in English musical life. His interest in the College was a source of pride to us all. His international engagements in the past 20 years made it impossible for him to be with us often, yet he found time to conduct performances of 'The Beggar's Opera' and to preside at a Press Conference in aid of the New Building Fund.

His freshness and vigour were as evident in 1967 as in 1922. In spite of illness and operations that would have put most of us on the retired list, he remained buoyant to the last; even his final appearance at the 'Proms' testified to his intense vitality.

He was an individualist. His quick wit and wide range of knowledge was evident on so many public occasions, notably with Donald McCullough and his 'Brains Trust' teams, which were such a tonic during the war years. One cannot often use the word great, but there can be no doubt that Sir Malcolm was a great and popular international figure, made so by his vivid personality, fine sense of occasion and his debonair and elegant figure. No-one in my life-time has shown such magnetism in the control and performance of massed choirs. His readings and decisions were not always acceptable, but they were strong and effective and had the 'feu sacré' given to few.

The public knew little of the private side of his life. His generosity and love for children and animals were well known, but few knew of his great moral courage. In his last hours he told me of his interest and affection for the College and spoke of radical changes he would like to see in the laws of cricket. I realised then the strength of his courage and faith. 'I am not a good man but I am a religious man'; these words heard by millions on television give one the clue to the inner strength which sustained him throughout his life; a life of success, sadness, happiness and pain.

K.F.

Three statements, made long ago, have lingered in my memory, and are now made vivid by the death of the man to whom they related. The first was prophecy; the second, gently regretful reflection; the third, sheer fact. All centred in the youthful Malcolm Sargent, whose passing in biblical fulness of years has made mourners of us all.

The prophet was Sir Henry Wood, the wishful thinker Sir Percy Buck. And it was Ralph Vaughan Williams who, in sober truth, once said to me 'No one else equals his gift for pulling other people's chestnuts out of the fire.'

In 1921, or thereabouts, Wood had brought the irrepressible young organist of Melton Mowbray to the Queen's Hall Proms to conduct a work of his own. Sir Henry wasn't hindered by the composition, but declared the young man was a born conductor.

The Vaughan Williams statement came after a brilliantly salvaged first performance (1924) of *Hugh the Drover* at His Majesty's Theatre. Buck's quiet wish was expressed about the same time—'If only he could have sat at the feet of a Weingartner . . .'. To many it may well have



seemed that the still-youthful Sargent was (as it were) extemporizing a career. If so, the extemporization was becoming the most brilliant in the history of music-making in Britain. Ultimately it carried rich qualities into the work of his maturity—vitality that never flagged, escape from any hint of boredom, emotional surrender to any music that really moved him.

In the course of years he formulated his musical creed. It wasn't all-embracing. Cheerfully enough he would have admitted certain limits. He knew his mind. His preferences were powerful. Compromise rarely touched his work. Neutrality was foreign to his musical approach.

In that approach he often kindled opposition. He knew it; even respected it when and where it seemed genuine. There were occasional orchestral rebels. But they were more than ready to offer graceful tribute: as did one of them who admitted to me that 'Sir Malcolm never let us down with his stick.' With no name given, I told Malcolm: I still recall his swift, touching joy in hearing it.

HERBERT HOWELLS

(Reprinted from the *Musical Times* by kind permission).

Those of us who were fortunate enough to be in the select company of 'Dr Sargent's Conductors' Class' in the '30's he stipulated that six should be the maximum at any one time—must surely look back in gratitude, and with some pride, for what we learned both by his example and from those stimulating and lively sessions with him. And what a luxury it now seems! After 'Tuesday Orchestra', which was from 2-4 p.m. when we would perhaps take a movement each of some suite or concerto, or an overture, and he conducted the main work, usually a symphony—we would repair to his room and have an hour and a half's instruction or general discussion on the various aspects of the conductor's art. (I remember one pertinent question 'What do you do when something goes wrong in the orchestra?' getting the answer 'There is no direct answer because nothing ever goes wrong the same way twice. You just have to use your wits').

And how often did we see Sargent at the College 'saving a situation.' A nervous student, with head down, had skipped four bars in a piano concerto. Immediately M.S. would lean forward, so that the opened lid of the piano would be between him and the soloist's eyes, point to himself, as much as to say 'follow me!', and in a twinkling the orchestra had caught up those four bars, there had been no breakdown—and what is more, the pianist was probably quite oblivious that anything was amiss!

But the conducting class did not end there. On Wednesdays we would come again to his 10-11.30 class, after which we would then sing (or appear to!) in the Choral Class, which he also conducted, and then, from 12.30-1.0 would have yet another session upstairs. If we did not learn something from all this—and clarity of the beat was probably one of the chief lessons we *should* have learnt—we have only ourselves to blame.

There were so many things to admire and remember—for instance, his astounding ability to take a full score of a brand new orchestral work, sit down and read it off as though it were a piano sonata. Or his occasional brushes with other Professors. There was one occasion when a pupil of Marmaduke Barton was playing a Beethoven Piano Concerto with the orchestra and as the slow movement was marked *alla breve*, Sargent insisted it should be two in a bar. Barton came to the conductors' class after tea in quite a 'tizzy', and said that it must of course be 'in 8'

and illustrated it by playing it himself. Sargent would then gently ease him off the piano stool with—'but my dear fellow . . .—and then try to convince him by playing it *his* way. Though they parted fairly amicably, neither had convinced the other. (I think, at the concert, it was 'in 4'!).

Some pianists must have regretted his ability to play the piano so well—and therefore be able to illustrate how *he* thought a work should be played. Luckily he could not play the fiddle!

Not all professionals were wholeheartedly enthusiastic in their praise of *all* Sir Malcom's many-sided musicianship, and possibly he was a bit too quick for some of us, which could cause irritation. He summed up a situation instantly, and though he was often right, at times, after further consideration, he might modify his first quick reaction. And he could never tolerate what might appear to him as something less than 100% attention in the orchestra. 'It is not necessary for *both* of you to stop playing. One mark the part and the other play', he would often say.

Everyone has his faults but I have never heard anyone query Sargent's absolute professionalism, and his wonderful ability to control a vast choir with the smallest movement of one hand was something to be wondered at. And if anyone has a clearer beat, I have yet to play for him. He *never* let the side down!

RALPH NICHOLSON

I must have been one of the first members of 'Dr Sargent's Conducting Class', a very mixed group, one or two members of which have since attained very great eminence. This was about the end of 1923—Percy, please correct me! He appeared to me a rather shy, attractive young man, imbued with an immense and infectious musical enthusiasm. This came out especially in his rehearsals of Schubert's 'Great' C major Symphony with the 2nd ('Tuesday') orchestra, at which some of us were able at times to occupy the rear corner of the rostrum. How he made them *play*!

The class was always great fun. His hilarity could be boundless on such occasions as when a rather solemn student (having trouble with his baton) turned his back on the others in order to 'rehearse with himself', or when a demonstration of a firm down-beat coincided exactly with a loud explosion from the direction of Imperial College.

Much vital basic musicianship was imparted, sometimes illustrated by the 'Taa-taaing' of important themes in that voice which used to bring agonised expressions to the faces of the higher-browed members of the voluntary 'kitchen' department in the Tuesday orchestra. Above all, his great flair for sensitive accompaniment of the Romantic concerto was given verbal exposition; how it came out, years later, in that (for me) quite unsurpassable performance with Miss Du Pré in last year's Proms!

When Sir Malcolm's influence next came into my life, in the early 1950's, it was in quite a different role—as a most outspoken critic of the plans for building an organ in a well known London concert hall. Of course, he was right: *absolutely* right. *So was I!* (Isn't that the joy of a many-faceted art like music?). All the same, his words of wisdom were food for reflection and they did not go unheeded.

Some years later I was involved in his revival performance of Honegger's 'King David'; we had to rehearse in a hall in the East End where the organ was hardly of classical provenance. On the stroke of the hour, there was silence: Sir Malcolm swung into the room at his most glamorous—a little bow and a beaming smile as he stepped lightly on to



the rostrum amid a round of applause. During the rehearsal he missed *nothing*: I incidentally got into difficulties with the stop-key controls — 'Too much organ' was the lightning response! Afterwards I went to the Conductor's Room for some special directions; to my surprise, he was alone. He looked 30 years younger, and most *charmingly* informal, just as in the old days of the Class. 'I think this work is absolutely *marvellous*' he almost chanted: 'Yes, yes', I began effusively, 'You know, I heard Honegger conduct the first English performance in the Albert Hall in the '20's, and . . .'. A shadow had crossed the smiling face; alas! I had blundered, my dismissal was almost curt.

As I write (5 October 1967) I have just returned from playing in a performance of Brahms' Requiem at the Festival Hall; by the spontaneously unanimous desire of the conductor and all the participants, it was given, and most movingly, in the spirit of a Memorial to this great person Sir Malcolm. May he indeed Rest in Peace!

RALPH DOWNES

### MORRIS SMITH

1905 – 1967

Obituary columns carry a feeling of grief, but they can also arouse other responses: pride in achievement, consciousness of the multiplicity of human qualities and interests, above all reminders of the devoted service of people having found the particular sphere for the development of their own special gifts.

When some of us were young, a word much in use was 'called.' One was 'called' to a sphere of work, to a certain job, one acquired a vocation. There was an element of predestination in it. It was frequently used to mean that one was called by God to a way of life or profession. If ever a man was called to orchestral work it was Morris Smith. In the highest sense it was his profession. All his energies, all his life, all his love went into it. He was completely devoted to music as an art and a cause, particularly to orchestral music and to the people who made it. He was one of the best-known and best-loved members of the orchestral profession.

Like many fine brass musicians he came to the orchestra by way of the military band, that of the Coldstream Guards. While still in the Army, he became a student of the Royal College of Music. Malcolm Sargent, to whom he was devoted, and whose loss distressed him deeply, urged him to take up the bass trombone, and, according to Morris, changed his entire life. On leaving the Army, he became an orchestral musician and later joined the professional staffs of the Guildhall School and the Royal College of Music. He loved teaching and had great pride in his best students. Many of the finest young trombone players in this country to-day are his former pupils.

He became Orchestral Manager of the Royal Opera House Covent Garden 19 years ago, and his contribution to the achievement and the high standard of that Orchestra cannot be overestimated.

His judgment of players' skill was trusted by many of the greatest conductors of our day, both native and foreign. He had an instinctive liking and knowledge of orchestral musicians and an uncanny ear for talent. He knew thoroughly the background of the economic and professional life of the orchestral player in the unsteady changing circumstances of the past 20 years. His understanding was real and deeply felt.

His job was not easy. As a player he was loyal to the Musicians' Union, as a manager he was loyal to the management of the Royal Opera House. He was loyal to the conductors whom he served. He was loyal to the demands of opera and ballet. His quality was such that he managed to combine these separate loyalties in work with scarcely any resulting friction and surprisingly without rousing the suspicion of the diverse elements.

He was a devoted Freemason. The aims of Freemasonry were at one with his own beliefs, principles and practice. He believed in brotherliness. He cared for his fellow-creatures and knew how to be kind, and went out of his way to be so.

His time with the Army gave him a sense of ceremony in which he took delight. He found pleasure of this kind both in Freemasonry and in church services. He was a religious man and found comfort and inspiration in his church.

His funeral service took place in Oswestry Parish Church, where he was baptized, and he was a sidesman in the church in which we are now meeting.

He led a full life. He had a strong and delicious sense of humour and a joyful talent for mimicry. He inspired affection in a wide circle of friends and colleagues. His high sense of professional standards was combined with a deep and very real modesty.

He was in sum a good man, and all of us here to-day must feel that the great choirs of brass with their depth, gravity and sonorous richness sounded for him on the other side.

We give thanks for Morris Smith.

This tribute to Morris Smith at the Memorial Service in Holy Trinity Church, Brompton, where he had been a Sides-man, was from Sir David Webster. The music at the service was provided by the Covent Garden Orchestra, and a choir from the Royal College of Music directed by Mr Richard Latham.

## LEONARD HALL

1915 - 1966

Born in London in 1915, Leonard Duncan Hall took his BA in Modern History at Balliol College, Oxford, in 1937 before proceeding to the Royal College of Music where, as a Leverhulme Scholar, he studied pianoforte with Arthur Alexander, and composition and orchestration with Hugo Anson, R. O. Morris and Gordon Jacob, taking his B.Mus. degree.

He was appointed lecturer in pianoforte at the South African College of Music, Cape Town, in 1948, and soon became a familiar figure on our concert platforms. An enthusiastic advocate of modern music, he he was responsible for the first South African performance of many contemporary works. A specialist also in French music, he was particularly fond of the works of Fauré and Chabrier, many of which he introduced to South African audiences. He was several times Chairman of the Cape Town Centre of the South African Society of Music Teachers, at meetings of which he contributed many papers and lectures, and from 1961 until his death he was a very active President of the Cape Musicians' Association.

As a pianist he was a thoughtful and sensitive interpreter of good music; as a man his simple and direct approach was accompanied by a warmth and deep sincerity which endeared him to all. His contention that music should not be confined by racial or national barriers was



given expression when he arranged lectures and tuition for the underprivileged in all sections of our community.

TED FRAZER

In an endeavour to perpetuate his memory and further his ideals, a group of friends has set up 'the Leonard Hall Memorial Prize Fund' with the object of providing an annual prize to assist with the musical education of a deserving person of any race. Contributions to the fund will be warmly welcomed and should be sent to the treasurer:

Mrs J. W. F. Juritz, Grenoble, Avenue Fresnaye, Sea Point, Cape, S. Africa.

#### BIRTHS

**Roxburgh:** to Edwin\* and Julie\* (Cooper), on November 8, a daughter, Catharine.

**Hinton:** to Michael\* and Pamela\* (Mogford), on November 11, a daughter, Clare.

**Pettit:** to David and Angela\* (Malsbury), on December 7, a son, Timothy Nicholas.

**Saunders:** to Anthony and Jennifer\* (Faddy), on December 19, a daughter, Rebecca.

**Clark:** to Leslie and Margaret\* (Green), on December 26, a daughter, Caroline Margaret.

#### CORRECTED ANNOUNCEMENT

**Byrt:** to David\* and Janet\* (Edmunds) on August 8, a daughter, Caroline Mary.

#### MARRIAGES

**Parkinson-Taylor:** Anthony Garry Parkinson to Glenda Ann Taylour\*, on March 27, 1967.

**Horwood McFarlane:** David Horwood\* to Eileen Mary McFarlane, on April 8, 1967.

**Aronowitz Grunberg:** Cecil Aronowitz\* to Nicola Grunberg\* on October 3.

#### CORRECTED ANNOUNCEMENT

**Bradshaw Maycock:** Derek Bradshaw to Prunella Maycock\*, on July 29.

#### DEATHS

**Smith:** Morris, on October 4 (aged 62).

**Hui:** Mrs Hui Poh Wah (Jenny Tan), on November 17, at Coventry (aged 32).

**Tooze:** John, on January 21.

**Poole:** A. Robert, on January 27.

## Letter to the Editor

Dear Sir,

Many thanks for sending a copy of the *RCM Magazine*, containing the very helpful article on the Elgar birthplace. I hope that subscriptions to the Appeal Fund may result from it.

There are several points in the article which call for correction, and I hope you will not mind my mentioning these. The fact that the birthplace became 'shabby and rundown' was not solely due to lack of funds; and it is not true to say that three years elapsed between the death of my predecessor and my appointment as Curator. My predecessor actually died in September, 1964, and I was appointed in March, 1966. The delay was caused principally by legal difficulties connected with my predecessor's possessions, and by the repeated refusal of the local Rural District Council to pass plans for the extension of the Cottage. I notice you say that Elgar lived in the house 'until he was five.' I have spent a great deal of time researching into this question. It has not been at all easy to establish the facts, but the available evidence points to the fact that the Elgars left here in 1859, or early in 1860; so that Edward would have been something under *three* years of age.

In justice to Mrs Elgar Blake it should be said that she not only 'helped' to establish the Museum in 1935 - she was in fact entirely responsible for doing so.

As you have no address for the forwarding of gifts, I am enclosing a copy of the new Brochure, which contains all the necessary information about the Appeal. Subscriptions should *not* be sent to me.

Yours sincerely,

ALAN WEBB (*Curator*)

Donations or subscriptions should be sent to Yehudi Menuhin, i.e. 47 Campden Street, Kensington, London, W.8, making cheques payable to 'Elgar Birthplace Trust Appeal.'

## Gerald Hendrie

Gerald Hendrie, RCM student from 1952-54, (MA, MusB and PhD Cantab) has held positions as Director of Music Homerton College, and University Supervisor in Music, Cambridge, and Lecturer in the History of Music at Manchester University, and now holds the Chair of Music at the University of Victoria, British Columbia.

The second edition of his *Musica Britannica XX* (Orlando Gibbons: *Keyboard Music*) is now published (the first edition having come out in 1962) and he is at present completing three volumes for the new complete edition of Handel's works (*Hallische Handel Ausgabe*), namely, the *Chandos Anthems*. Also he has been commissioned to write a History of British Keyboard Music by Faber & Faber (for 1975) and he has completed some 25 articles for the dictionary *Die Musik in Geschichte und Gegenwart*.

He writes: 'Victoria is a wonderful place and my wife and I are extremely happy here. We expect to be back in England most summers, partly to consult museum sources and partly to visit relatives. We shall naturally hope to see friends at the RCM and RAM (where my wife studied) on these occasions.'

### DO YOU KNOW ?

The Union 'At Home' is on Wednesday, June 15 at 7.15 p.m.

The Second Annual Dinner for leaving students will take place in the last week of the Summer Term.

There is a Loan Fund for the benefit of Union Members.



## STUDENTS' SECTION

### ACTIVITIES OF THE RCM STUDENTS' ASSOCIATION DURING CHRISTMAS TERM 1967

#### New Students

Our party for New Students was held on September 21st; it was an informal affair, and many new people were present. The following week, the Committee were 'At Home' to new students. This was an experiment held in the common room, and, over coffee and biscuits, students were able to question the committee on any points in college life which had arisen during their first two weeks. Many useful suggestions were made, and the venture was considered a success.

#### Choral Concert

After a shaky start at the beginning of term, due to a sudden change in conductor and programme, this year's choral concert was considered to be a successful one. The programme of Fauré's Requiem, which was performed in memory of Morris Smith, and Schubert's Mass in A flat, was an ambitious one in such a short time, but was capably conducted by Graham Bond. Doreen Price and Gerald English came as guest soloists, the others being Anne Collins and Thomas Allen. We were very privileged to have Charles Taylor leading the orchestra, and Hubert Dawkes as organist. Financially the concert was not as successful as that of the previous year, which was a pity, as the proceeds are going to start a student hostel fund. However, we have learnt a great deal about the organization of concerts from this one, and we hope for both financial and musical success next year. The audience was very enthusiastic, and with a party afterwards, the evening was considered great fun and enjoyed by all.

#### The Contemporary Music Society

The Contemporary Music Society has given four concerts this term, most notable of which was the evening one, in which Mr Harvey Phillips and the College Chamber Orchestra performed works by Britten, Searle, Henze and Douglas Young (a present student). In honour of Dr Herbert Howell's 75th birthday, students produced a special concert. This was introduced by Mr John Lambert and works performed were by Dr Howells and two of his pupils. A collection was made in the canteen and we presented him with book tokens for 10 guineas.

#### The Parry Choir

The Parry Choir is the New Students' Association Choir, replacing the New Polyphonic Choir. The conductor is Colin Metters, who felt more would be gained by starting a choir from scratch, than by developing the existing one. The choir has given two concerts; one in Aston Upthorpe in Berkshire, and one in College. The programme included two Songs of Farewell by Parry, and the Bach Motet 'Jesu Meine Freude.' It is felt the choir has made a good start, and it hopes for success in the future.

#### Sport

Sportsmen in College are increasing in number. We have just joined a football league, and have won 2 matches out of 5 this term, beating the Royal Academy 7-2, and Avery Hill Training College 4-3. Netball has just started with some of the girls, and various matches have been planned for the Easter Term. Squash has also started, and is played in Chelsea Cloisters.

#### Film Society

There has been only one Film Show this term as David Fanshawe caught jaundice on his travels in the Middle East last summer and was late back to College. His one show was very lively and he showed some very interesting slides of his travels.

#### Christmas Ball

This year's Christmas Ball was a great success. It was held on November 24th in the Café Royal and 130 people were present. The cabaret was organized by Dinah Harris and was entirely presented by students. The organization went smoothly and the evening was thoroughly enjoyed by everyone.

#### Christmas Concert

The Christmas Concert was held on the last Monday of Term, and as usual the programme was a seasonable one. Oriel Sutherland sang Brahms' Viola Songs, with Viola, Donald McVay. Levon Chilingirian played 'Winter' out of Vivaldi's Seasons. The St Cecilia

Consort sang various carols by student composers, and the evening was successfully concluded with mince pies, sausage rolls, and punch served in the common room. Both the Recital Hall and Common Room were decorated and in lamplight, helping to create a Christmas atmosphere which was most effective. Unfortunately the concert was not well publicized, so the audience was not a very large one. However those who were there thought the idea a good one, and it is hoped more people will be able to appreciate it next year.

PHILIPPA J. M. THOMSON,  
Secretary.

## STUDENTS' ASSOCIATION

(CONTEMPORARY MUSIC CONCERT)

### CHAMBER ORCHESTRA

October 27

Variations for string orchestra on a theme of Frank Bridge Op. 10	.	.	.	.	Britten
Scherzo	.	.	.	.	Searle
Sonnet	.	.	.	.	Douglas Young
Symphony No. 1	.	.	.	.	Henze
Conductor Harvey Phillips					
Leader Anne Parkin					

### CHORAL CONCERT

November 1

Requiem Mass  
This performance given in memory of Mr Morris Smith, OBE, FRCM, FGSM, late professor of the trombone at the college and orchestral director at the Royal Opera House, Covent Garden.  
Mass no 5 in A Flat.

Soprano Doreen Price  
Contralto Anne Collins  
Tenor Gerald English  
Baritone Thomas Allen  
Conductor Graham Bond

Guest Leader Charles Taylor (Royal Opera House Covent Garden)  
Students' Association Choir and Orchestra

### ORCHESTRA

(Orchestral Manager: Richard Bramhall)

Violins  
Mr. Charles Taylor  
(Guest Leader)  
Ian Mackinnon (Leader)  
Kypros Hadjimarkou  
Helen Browne  
Peter Stevens  
Susan Bicknell  
John Trussler  
Martin Loveday  
Jane Atkinson  
Mark Butler  
Marilyn Germaines  
Darryl Way  
Christine Partington  
Philip Yeeles  
Paul Wood  
Margaret Heaton  
Richard Kirkland  
Jennifer Bates  
Bridgit Wallace  
Julian Pike  
Joan Atherton

Violas  
Trevor Jones  
Elizabeth Parkin  
Malcolm Williamson  
Ruth Treloar  
Nicolas Logie  
Simon Rowland-Jones  
Lucey Mabey  
Stuart Green

Cello  
Jane Hyland  
Ann Barber  
Angela Hardie  
Nigel Parry  
Rosalind Malsbury  
Celia Jacques  
Gillian Foster  
Jean Holt  
Marie Howard

Bass  
Richard Bramhall  
(Orchestral Manager)  
John Sutton  
John Burdekin  
Carol Harris

Flute  
Christopher Nicholls  
Alan Baker

Oboe  
Roy Carter  
John Pullen

Clarinet  
Michael Harris  
Tom Whitestone

Bassoon  
Peter Whittaker  
Keith Mitton

Horn  
Tessa Schiele  
John Rooke  
Russell Hayward  
Robert Coates

Trumpet  
Ted Hobart  
David Munden

Trombone  
Peter Mawson  
Trevor Herbert  
David Evans

Timpani  
Gary Kettel

Guest Organist  
Mr. Hubert Dawkes



## JUNIOR DEPARTMENT

From September 1967 there has been a Junior Membership of the RCM Union for Juniors aged 12 years and older. At the end of the Christmas Term, 74 Juniors enrolled, and the lighter blue scarves and badges are much in evidence on Saturday mornings.

During last year Exchange Concerts were arranged for the first time with The Junior Department of The Royal Scottish Academy of Music. On May 30th, three Junior Students from the RSAM contributed an item to our Annual Whitsun Concert. Maureen and Pauline Doig, Violins with Roy Howat, Piano, gave an outstanding performance of the Concerto for Two Violins and Continuo opus 3 no. 11 by Vivaldi.

On December 16, three RCM Juniors took part in the RSAM end of term concert. It was a most enjoyable and very valuable experience for the Juniors concerned. I would like through the *Magazine* to thank Dr Henry Havergal, Mr Michael Matthews and so many members of the Staff and parents of the RSAM Juniors for the wonderful welcome and hospitality we all received.

We are also delighted that Dr Havergal has agreed to adjudicate the Tenth Competition for the Angela Bull Memorial Prize on March 2 at 11.0, and that Mr Philip Cannon has been invited to conduct the RSAM Junior Orchestra in a performance of his Concertino for Piano and String Orchestra on March 23.

MARJORIE HUMBY

## THE ENSEMBLE SYNTAGMA MUSICUM

On Monday, October 30 at the RCM, a concert of mediaeval and renaissance music was given by the Ensemble Syntagma Musicum, directed by Kees Otten. The programme included music from the time of Perotin (12th century) to Monteverdi, whose 400th anniversary we have been celebrating. I was particularly interested in the old instruments used for performance, which included the portative organ, sausage bassoon, and crumhorns, besides the viola da gamba, which remained in use up to the time of Bach. There has always been music written to fit poetry or dance-steps, both of which suggest strong rhythm, a feature remarkable in much of this early music. I enjoyed the ballade 'dieu soit en cheste maison' by Adam de la Halle (1230-88). It is worth bearing in mind that composers of this time did not think of harmony as we do, so that much of it may sound strange to our ears. There are, however, some parallels between mediaeval music and that of our own time, particularly the work of Webern. I enjoyed listening to the music of the masters who lived and worked all those centuries ago.

JAMES WALKER

### 'FÜR ELISE'

I lay awake that summer evening  
Listening in the stillness  
To mother at the piano  
In the room below:  
A ragged chord;  
Reflective pause;  
Then the rise and fall of 'Für Elise,'  
Recapturing the echoes of  
Her sad and lonely childhood;  
Her gay youth, and few years of  
Happy love, with  
Tragic death  
Bringing loneliness once more:  
Springing darkness on a summer evening.

MARGARET MACDONALD

### PASTORAL SYMPHONY

by FIAMETTA WILSON

The lights are dimmed,  
A hush steals over the waiting crowd:  
Expectancy hangs in the air  
Like a balance nearly full,  
As young and old alike anticipate  
The sound that pours from every player's heart.

The subject chosen is the 'Pastoral':  
And as the music swells,  
Many an old man remembers days  
When fields were green, and tiny brooks  
Ran happy through the fruitful land:

Tears prick behind the lids  
Of eyes that saw so much;  
And memories unrestful rise,  
To bring back childhood happiness.

Young couples, holding hands in bliss,  
Let music rule their feelings, and,  
Although they never knew the life  
Of fields and brooks and country ways,  
They're happy, for they feel that love—  
Their dear and precious love—will last  
Until all music ends.

Little children in their seats  
Don't understand the way they feel:  
What's keeping them so calm and peaceful?  
Parents wonder in amazement;  
For they do not comprehend  
What music does to tiny souls  
Who have not heard such sounds before,  
Nor felt so restful in a seat  
That prickles down the backs of legs.

No one can explain the joy  
That music brings to girl and boy.

## ROYAL SCOTTISH ACADEMY OF MUSIC

### JUNIOR CONCERT

December 16

By kind permission of the Director, the following Junior Exhibitioners from the Royal College of Music, London, will give the first half of the programme:

- |  |                            |                  |
|--|----------------------------|------------------|
|  | Violin Nigel Sharpe        |                  |
|  | Cello Rosalind Porter      |                  |
|  | Piano Rosemary Shepherd    |                  |
| 1. Prelude, Sicilienne, La Trompa from Pieces on Concert           | Rosalind Porter            | Couperin         |
| 2. Sonata in A flat, First Movement, Allegro                       | Rosemary Shepherd          | Haydn            |
| 3. Concerto in A K.219 for Violin, First Movement, Allegro aperto. | Nigel Sharpe               | Mozart           |
| 4. Intermezzo in e flat (op 118 no 6)                              | Rosemary Shepherd          | Brahms           |
| 5. Kol Nidrei  | Rosalind Porter            | Max Bruch        |
| 6. Praeludium and Allegro  | Nigel Sharpe               | Pugnani-Kreisler |
|  | (Accompanist Clifford Lee) |                  |

### THE ORCHESTRA OF THE ROYAL SCOTTISH ACADEMY OF MUSIC

Conductor James Durrant

Leader Maureen Doig

- |                       |                 |                 |
|-----------------------|-----------------|-----------------|
| 7. Concerto no 4 in a |                 | Handel          |
| 8. Soirees Musicales  |                 | Rossini-Britten |
| 9. Toy Symphony       |                 | Malcolm Arnold  |
|                       | Toy Instruments | Henry Havergal  |
|                       |                 | Miles Coverdale |
|                       |                 | Lawrence Glover |

## ROYAL COLLEGE OF MUSIC JUNIOR DEPARTMENT

### CONCERT NO. 167

December 9

Russian Pieces, Set I . . . . . Transcribed for orchestra by Stephen Dodgson  
Humoresque, Tchaikowsky  
Romance, Maykapar  
Plyaska, Napravnik

Second Orchestra  
Leader: Donald Hart  
Conductor: Eluned Leyshon



Trio in F, Two Movements, Minuet and Finale	Violin Jonathan Martin.	Cello Alan Quilter.	Piano Simon May.	Haydn
Sonata in g, Adagio and Vivace	Oboe Malcolm Goldring.	Piano Julian Dawson.		C.P.E. Bach
Cavatine from 'Semiramis'				Gluck arranged Ivan Phillips
Presto from Divertimento K.136				Mozart arranged A. W. Benzy

Third Orchestra  
Leader Robert Pool  
Conductor John Stenhouse

Sonata in G	Cello Susan Loveridge.	Piano Christopher Walker	D. Gabrieli
Sonata for Two Violins in G, Andante and Allegro	Robert Loveday, Peter Wall		Telemann
Duo Concertante	Clarinet Joseph Robinson.	Piano Simon Nicholls	Milhaud
Kol Nidrei	Cello Rosalind King.	Accompanist Clifford Lee.	Max Bruch
Sextet in D First Movement, Allegro	Violin Shelagh Burns.	Violas Roger Chase, Elizabeth Elwell.	Mendelssohn
Overture—Fantasy. Romeo and Juliet	Cello Rosalind Porter.	Bass Alison How.	Piano Michael Hayward.
			Tchaikowsky

First Orchestra  
Leader Nigel Sharpe  
Conductor Phillip Cannon

### ANGELA BULL PRIZE

The name of Christopher Kito, who won this prize at the competition last June, was unfortunately omitted from the list of prize winners in the last issue of the Magazine.

### ARCM DIPLOMA RESULTS (continued from page 34)

#### SECTION X. WOODWIND AND BRASS INSTRUMENTS (Teaching)

<i>Flute</i>	
cKing, Linda Mary	Cheltenham
<i>Oboe</i>	
cLardner, Valerie Anne	Kendworth
<i>Bassoon</i>	
cWarren, Edward Ivor	Cambridge
<i>Trumpet</i>	
*Clark, Barry	Greenford, Middlesex
Nicholas, Robert Michael	London
<i>Trombone</i>	
cFryet, Edmund Charles Paul	London
cMawson, Peter Malcolm	Stoke-on-Trent

#### SECTION XI. SINGING (Performing)

*Adams, Margaret	Stanley, Co. Durham
cAdams, Stephen James	Norwich
cClark, Elaine Jennifer	London
cHewes, John Joseph	Guildford
cHodges, Anne Elizabeth	Woodbridge, Suffolk
*Hunt, Annabel Margaret	Dorking
cMediven, Jean Cunningham	St. Andrews, Fife
cSmith, Malcolm	Wakefield
cSutton, John Robert	Ross-on-Wye

#### SECTION XII. SINGING (Teaching)

cDrewett, Jennifer Sarah	London
cHancox, Katrina Denise	Buxton
cHaves, Jane Kyle	London
cStandley, Jill Elaine	Lough-on-Sea, Essex
cTharp, Helen Mary	Grimsby

#### SECTION XVII. MILITARY BANDMASTERSHIP

*Butcher, Michael Arthur	Kneller Hall
cDomingue, Paul Benjamin	Kneller Hall
cHowlett, Frederick Bertram	Kneller Hall

\*Pass with Honours

\*Pass in Special Harmony Paper

\*Pass in Optional Alternative Instrument

cPresent College Student

## Book Reviews

### **Music All Around Me**

Antony Hopkins  
(Leslie Frewin, 35s.)

Antony Hopkins, well known through his frequent broadcasts, is a musical conversationalist *par excellence*: his lectures, both on the air and elsewhere, demonstrate an ability to reduce to simple and direct terms the vaguest of abstractions, coupled with a compelling personality and considerable charm. He brings these same qualities to the compilation of this anthology, so that it reflects not merely his personal tastes, but, in the chatty introductions to the various sections, his very personality.

The general presentation and layout – which is very good – would seem to commend the book more to the interested musical amateur than to the student or professional, although the latter could certainly derive much enjoyment from it. Hopkins himself remarks that he 'had to decide if there was to be any educational content . . . or whether it was to be pure entertainment', but in the event this problem is not so much solved as nullified, by grouping the widely differing material under various musical headings: Overture, Etude, and so on, with a well-stocked Scherzo thrown in for good measure. An original idea, which results in a veritable 'musical mixed grill'. 'Amateur pianists' are given 'some maxims about how to work productively', and under the heading 'On Conductors': 'I have tried . . . to combine interest with instruction.' To take full advantage of that instruction one would need a miniature score of *Heldenleben* at the ready. For singers there is some interesting advice from Anna Case: 'Eat a light dinner (before a concert) – chicken or the breast of guinea fowl, rice and vegetables . . . Nearly all the colds which affect the voice result from indigestion.' The book also includes a small Poets' corner and a number of photographs. Perhaps quotation from an unusual report which appeared in *The Church Times* will serve to demonstrate the range of the book: 'The daily service . . . was a wonderful example of . . . concentration, preparation, and what must be called teamwork at its best. Nor will anyone forget the delicious touch when George Thalben-Ball walked in and promptly pushed his organ round till he got it in the right place. Then he accompanied the service superbly.'

I must admit to finding a collection such as this a little frustrating, in much the same way as an evening of wine-tasting can be: one's palate is activated, but one's appetite far from satiated. But this is in the nature of anthologies. Much to its credit the book is full of wit and humour, and goes a good deal of the way towards realising one of its avowed aims, which is 'to pull down some of the great musicians from those distant niches into which we tend to put them and make them come to life as human beings.'

BRIAN RAYNER COOK

### **Monteverdi Madrigals**

Denis Arnold  
(BBC publications)

A well-timed addition to the BBC's series of Music Guides in this tercentenary year is a highly informative monograph by Denis Arnold on Monteverdi's Madrigals. Mr Arnold's scholarly approach avoids the danger – all too potent during a centenary year – of praising indiscriminately each and every work bearing the master's signature, and shows by careful examination of individual works the precise details which make Monteverdi stand out among his contemporaries. The witty and readable text sticks to the point: musical illustrations and references to social and literary background are relevant and useful, while keeping to a minimum the irritating kind of cross-reference to works outside the book's scope, which can so often seem designed merely to give the reader an inferiority complex. A strong point in the book is its emphasis on the emotional strength and humanity of the madrigals; and it unblushingly accepts the implications of even the most frank Renaissance 'double entendres.' At the same time Mr Arnold demonstrates the essentially musical nature of Monteverdi's genius, thus fully supporting his chief claim – that the finest of the madrigals can readily be appreciated by the modern listener without recourse to musicological knowledge, or strenuous historical hindsight.

In all, excellent listener's fare, and at 5s. a must for the performer.

ROGER VIGNOLES



## Contemporary Israeli Piano Music

*Souvenirs*: Heskell Brisman

*Sonata for piano*: Ezekiel Braun

*Triptyque*: Fitzchak Edel

*Two Preludes in Impressionistic Mood*: Ben Zion Orgad

The first of these pieces, Brisman's 'Souvenirs' for piano is supposed to conjure up scenes of childhood without being programme music. It is pianistic and attractive, in a semi-tuneful way and in style not unlike Hindemith. On the whole, however, this collection of pieces is dull rhythmically and it does not exploit the instrument's potential, particularly with regard to compass and dynamic range. In the fifth piece there is more rhythmic interest but there is also an overall lack of contrast of speeds.

In Ezekiel Braun's 'Sonata for Piano', however, the tempo ranges from crotchet = 58 to 138. There is also plenty of rhythmic contrast, and this is combined with a frequent use of ostinato. The work keeps to the classical form very strictly and the opening Allegro consists of a development of two similar themes which are contrasted by different accompaniment and dynamic markings. There is also a slow movement and a Presto rondo finale which is Milhaud-like in character but with more usual harmonies.

The 'Triptyque' for piano is more tonal but employs much mirror-inversion, a device more commonly used in 12-tone works. The mirror technique is also used with dynamics and is effective in unifying the work.

The 'Two Preludes in Impressionistic Mood' by Ben Zion Orgad seem to be most satisfactory both musically and pianistically. With interesting rhythms and varied dynamics they also explore more fully the compass of the instrument. The first piece is gentle and, except for one strong climax, the tone is subdued. The second piece begins in two-part writing with the main tune doubled at the fifteenth, and contains a well-contrasted harmonic middle section and a subdued coda.

These pieces are all written in the contemporary modern Western musical idiom, but excluding the Orgad, not one is very individual in character nor Nationalistic in idiom.

HELEN WALKER

## Books and Music Received

<b>Folk Song in England</b>	A. L. Lloyd	433 pp.
	<i>Laurence &amp; Wishart</i>	63s.
<b>Schubert Songs</b>	Maurice J. E. Brown	62 pp.
<b>Schubert Piano Sonatas</b>	Philip Radcliffe	56 pp.
<b>Beethoven Piano Sonatas</b>	Denis Matthews	56 pp.
	<i>BBC Music Guides</i>	5s. each
<b>Playing from an Orchestral Score</b>	Eric Taylor	104 pp.
		30 quotations
		21s.
<b>Chromakott</b>	Antal Maldacher	\$1.25
<b>The Chromanote Self Instructor</b>	Antal Maldacher	\$1.00
<b>Singaround Folksongs</b>	Joy Hyman and Jennifer Rice	
	<i>Galliard</i>	9s. 6d.
<b>Faith, Folk and Clarity</b>	Peter Smith	
	<i>Galliard</i>	7s. 6d.
<b>Kingly Classics (Inter/Final)</b>	Maisie Aldridge	
	<i>Elkin</i>	
<b>Sonata for Harp</b>	Alan Hoddinott	
	<i>O.U.P.</i>	10s. 6d.
<b>Chaconne for Harp</b>	Tzvi Avni	
	<i>Israel Music Institute</i>	
<b>Silver (Voice and Piano)</b>	Reginald Redman	
	<i>Curwen</i>	4s.
<b>Four Pieces from Capriol Suite</b>	Warlock-Szigetti	
(Transcribed Violin & Piano)	<i>Curwen</i>	10s.

## CONCERTS

## Ensemble Syntagma Musicum

October 30

Will Kippersluis	<i>Contr'alto</i>	
Marius van Altena	<i>Tenor, corno</i>	
Barbara Mirdena	<i>Portative organ, spinet, recorder, corno</i>	
Anneke Polv	<i>Fiddle, viol, corno</i>	
Leo Molink	<i>Shawm, recorders, corno</i>	
Kees Otten	<i>Cornet, recorders, gemshorn, corno, sausage bassoon</i>	
Organum: Allolug Nativitas		<i>Perotinus, 12th century</i>
Moetus: Alle psalite cum lora		<i>Anonymous, 13th century</i>
Danse real (instrumental)		<i>Anonymous, 13th century</i>
Conductus: Ave Maria		<i>Anonymous, 13th century</i>
Rosa das Rosas (instrumental)		<i>Alfonso el Sabio, 1252-1284</i>
Ballade: Dieu soit en cheste maison		<i>Adam de la Halle, 1230-1280</i>
Ductia (instrumental)		<i>Anonymous, 13th century</i>
Benedicamus Domino		<i>Anonymous, 14th century</i>
Trotto (instrumental)		<i>Anonymous, 14th century</i>
O Rosa Bella (instrumental)		<i>John Dunstable, 15th century</i>
		<i>anonymous keyboard-transcr.</i>
Pontifici decori speruli		<i>Johannes Carmen, 15th century</i>
Flos Florum		
La belle se siet }		<i>Guillaume Dufay, 1400-1474</i>
Herr Wirt uns darstet also sere }		
Grasseck lid }		<i>Ottwald von Wolkenstein, 1377-1445</i>
Der May }		
Der Volein art		<i>Anonymous, 15th century</i>
Die susz Nachtigall (instrumental)		<i>Anonymous, 15th century</i>
La Tortorella		
Le draghe de mutre chltre (instrumental) }		<i>Jacob Obrecht, 1453, 1505</i>
Comit al mit zuyden		<i>Gerardus Turnhout, 16th century</i>
Gaulli rondinella		<i>Jan Pieters Sweelinck, 1565-1622</i>
Bicinium (instrumental)		<i>Giovanni Giacomo Gastoldi, 1556-1622</i>
Se m'amate, io vadoro }		
Canzon (instrumental) }		<i>Girolamo Frescobaldi, 1583-1647</i>
Corrente (instrumental)		
Non cost tosto		<i>Martino Perenti, 1600-1640</i>
		<i>Claudio Monteverdi, 1567-1634</i>

*Director of the Ensemble* Kees Oten

## Orchestral Concerts

**FIRST ORCHESTRA**

November 2

[illegible]

December 7

Symphony no 4 in a	Sibelius
Piano Concerto no 1 in b flat	Tchaikovsky
Suite, The Sea	Frank Bridge
<p>Conductor Vernon Handley          Leader Levon Chilingirian Scholar</p>	

## CHAMBER ORCHESTRA

November 30

Concerto in d for two Violins and Strings	David Woodcock	Bach
Elogue for small orchestra	Iain Mackinnon (Exhibitioner)	Bernard Stevens
Ballet Suite, 'The gods go a-begging'		Handel
Concerto for Flute and Strings		arr. Breeham
Symphony no 39 in E flat, K.543	Celia Chambers	Gordon Jacob
	Conductor Harvey Phillips	Mozart
	Leader Anne Parkin (Scholar)	



## SECOND ORCHESTRA

October 24

Overture: Tam o' Shanter		Malcolm Arnold
Valse Triste		Sibelius
'Nuits d'Ete', for Mezzo-Soprano and Orchestra	Patricia Sabin	Berlioz
Symphony no 9 in e New World	Conductor: Harvey Phillips Leader: Joan Atherton (Exhibitioner)	Dvorak

December 5

Prelude, The Travelling Companion		Stanford
Scena and Aria, Ah! Perido	Soprano: Yvonne Fuller	Beethoven
Two Pieces from 'Lohengrin': Prelude to Act I Introduction to Act III }		Wagner
Symphony no 1 in e	Conductor: Harvey Phillips Leader: Joan Atherton (Exhibitioner)	Sibelius

## THIRD ORCHESTRA

November 6

March, Pomp and Circumstance no 2 in a	Conductor: Stuart Allen	Elgar
Piano Concerto in C, K. 467	Conductors: Clifford Benson Edward Warren Stephen Wikner Colin Metters	Mozart
Suite, Jeux d'enfants	Conductors: Peter Susskind Peter Shave Barry Wordsworth (Scholar)	Bizet
Symphony no 4 in e	Conductors: Malcolm Fox Phillip Taylor Lawrence Casserley Martin Hutton Leader: John Cooper	Brahms

## Choral Concerts

### THE BACH CANTATA CLUB

#### Choir and Orchestra

November 7

Cantata 11: Der Himmel lacht	Soprano: Caroline Friend Tenor: John Elwes Bass: Paul Hudson (Scholar)	
Cantata 159: Sehet, wir geh'n hinauf gen Jerusalem	Choir: Sopranos Alto: Anne Collins Tenor: Rogers Covey-Crump Bass: Thomas Allen	
Christmas Oratorio: Cantatas 1 and 2	Soprano: Margaret Smith Alto: Doreen Walker (Scholar) Tenor: Evangelist: Rogers Covey-Crump Tenor: Arias: John Elwes Bass: Recitatives: Thomas Allen Bass: Arias: Brian Rayner Cook	
Obbligato players:	Continuo players:	
Flute: Christopher Nicholls	Cello: Anthony Sayer	
Oboe and Oboe d'amore } Roy Carter	Bass: Richard Bramhall	
Trumpet: David Munden	Baritone: Peter Whittaker	
	Organ and Harpsichord } Richard Coulson Alan Wilson (Scholar)	
	Conductor: Denis Darlow	
	Leader: Levon Chilingirian (Scholar)	

## CHORAL CLASS

### GEORGE FRIDERIC HANDEL

#### MESSIAH

(edited Watkins Shaw)

November 29

Soloists: Sopranos - Barbel Edwards, Caroline Friend, Yvonne Fuller, Ruth Hamilton Smith, Arelma Jones, Della Jones, Elizabeth Lane, Patricia Sabin, Sandra Walker. Altos - Angela Bates, Anne Collins, Althea Vardanian, Doreen Walker. Tenors - Rogers Covey-Crump, Martyn Hill, Neil Jenkins, Julian Pike, Paul Wade. Basses - Thomas Allen, Brian Rayner Cook, Paul Hudson, Peter Stearn.	
Continuo Players: Part I: Harpsichord: Barry Wordsworth Chamber Organ: Alan Wilson	
Part II: Harpsichord: Trevor Pinnock Chamber Organ: Stephen Thomson Grand Organ: David Bruce-Payne	
Conductor: John Russell Leader: Anne Parkin	

# Workshop Performances

## THE MUSIC GROUP OF LONDON

September 28

Clarinet Bernard Walton  
Violin Hugh Bean  
Cello Eileen Croxford  
Piano David Parkhouse

Trio for Violin, Cello and Piano in D, op 70, no 1 . . . . . Beethoven  
Partita for Clarinet, Cello and Piano in one movement . . . . . Sebastian Forbes  
Quartet for Clarinet, Violin, Cello and Piano (1938) . . . . . Hindemith

October 5

Violin Hugh Bean  
Cello Eileen Croxford  
Piano David Parkhouse

Trio for Piano, Violin and Cello . . . . . Alexander Goehr  
Sonata for Cello and Piano in D, op 102, no 2 . . . . . Beethoven  
Trio for Violin, Cello and Piano in c, op 101 . . . . . Brahms

November 9

Violin Hugh Bean  
Cello Eileen Croxford  
Horn Alan Civil  
Piano David Parkhouse

Trio for Violin, Horn and Piano, op 38 . . . . . Bernard Stevens  
(First performance in London)  
Sonata for Horn and Piano . . . . . Beethoven  
Trio for Violin, Cello and Piano . . . . . Ravel

November 23

Violin Hugh Bean  
Cello Eileen Croxford  
Clarinet Bernard Walton  
Horn Alan Civil  
Piano David Parkhouse

Trio for Horn, Violin and Cello, op 24 . . . . . Dancz  
Trio for Clarinet, Cello and Piano, op 11 . . . . . Beethoven  
Quintet for Clarinet, Horn, Violin, Cello and Piano . . . . . Hugh Wood  
(First performance in London)

# Concert for New Students

September 18

Prelude Chorale and Tugue . . . . . Cesar Franck  
(Winner of the Chappell Medal and Peter Morrison Prize, July 1967)  
Sonata for Clarinet and Piano . . . . . Poulenc

(Winner of the Geoffrey Tankard Prize, July 1967)  
Clifford Benson  
(Winner of the Major Van Someren-Godfrey Prize for Accompanists, July 1967)  
Songs for Contralto:  
Sweet Chance . . . . . Michael Head  
I have twelve Oxen . . . . . Ireland  
King David . . . . . Herbert Howells  
The bold, unbiddable Child . . . . . Stanford

(Winner of the Major Van Someren-Godfrey Prize, July 1967)  
Anne Collins  
Accompanist Clifford Benson  
Two Pieces for Violin:  
Sichenne and Rigaudon . . . . . Francour-Kreisler  
Chant de Roxane . . . . . Szymanowski-Kochanska

(Winner of the Stoutzker Prize, July 1967)  
David Woodcock  
Accompanist Clifford Benson

# Recital

DENNIS LEE (Associated Board Scholar)

(Piano)  
ANNE COLLINS  
(Contralto)  
CLIFFORD BENSON  
(Piano)

October 3

Piano Sonata in A flat, op 110 . . . . . Beethoven  
Nine Songs for Contralto and Piano:  
Bright is the ring of words } . . . . . Vaughan Williams  
The water mill }  
King David . . . . . Herbert Howells





<b>October 11</b>		
Sonata for Violin and Piano in F 'The Spring'	Richard Kirkland	Beethoven
	Alan Wilson - Associated Board Scholar	
Four Songs for Soprano and Guitar:		
Have you seen but a white lily grow?		Aron
My little pretty one		Robert Johnson
As I walked forth		William Lawes
Gather your rosebuds	Tom-Sue Burley - Exhibitioner	
	Anthea Gifford	
Sonata for Viola and Piano, op 11, no 4	Stuart Green	Hindemith
	Richard Greenwood - Scholar	
Sonata for Piano in a, D.784	Joanna Cock	Schubert
<b>October 18</b>		
Three Songs for Soprano and Piano:		
Lachen und Weinen		Schubert
Abendstern		
Gretchen am Spinnrade		
	Caroline Friend	
	Accompanist Bryn Turley - Associated Board Scholar	
Sonata for Cello and Piano in c		Brahms
	Nigel Parry - Exhibitioner	
	Clifford Benson - Exhibitioner	
Michelangelo Lieder, for Baritone and Piano		Wolf
	John Sutton	
	Accompanist Graham Bond - Exhibitioner	
Sonata for Clarinet and Piano in f		Brahms
	Julia Chapman	
	Clifford Benson - Exhibitioner	
<b>October 25</b>		
Trio Sonata no 2 for Organ in c	Stephen Thomson	Bach
Three Songs for Soprano and Piano:		
Frühlingsschwärm		Schubert
Lied der Myrion		
Rastlose Liebe		
	Ruth Hamilton Smith	
	Accompanist Marilyn Whitehead	
Sonata for Cello and Piano		Shostakovich
	Dietrich Bethge	
	Bryn Turley - Associated Board Scholar	
Four Songs for Contralto and Piano		
Der Schmelz		Brahms
Das Mädchen spricht		
Nachtigall		
Vergebliches Ständchen		
	Doreen Walker - Scholar	
	Accompanist Graham Bond - Exhibitioner	
Three Pieces for Piano:		
Prélude (1911)		Ravel
Prélude (Le Tombeau de Couperin)		
Toccata		
	Niel Immelman - Associated Board Scholar	
<b>November 15</b>		
Trio for Flute, Oboe and harpsichord		Gordon Jacob
	Flute Alan Baker	
	Oboe John Pullen	
	Harpsichord Barry Wordsworth - Scholar	
French Suite no 6 in E	Margaret Bunting	Bach
Sonata for Cello and Harpsichord in g		Bach
	Angela Hardie - Scholar	
	Stephen Thomson - Scholar	
Two arias from the Cantata, 'Cruel tyranno amor'		Handel
	Cruel tyranno amor	O dolce mia speranza
	Soprano Catherine Martin	
	Violins Judith Williams	
	Helen Browne	
	Viola Trevor Jones	
	Cello Angela Hardie - Scholar	
	Harpsichord Stephen Thomson - Scholar	
Two Pieces for Harpsichord:		
Prélude (English Suite in g)		Bach
Sonata no 90 in f sharp (in one movement)		Soler
	Stephen Thomson - Scholar	
<b>November 22</b>		
Polonaise-Fantaisie for Piano, op 61	Richard Simm	Chopin
Three Songs for Soprano and Piano:		
Liebesbotschaft		Schubert
Du bist die Ruh		
Die Post		
	Oenone Forrester	
	Accompanist Marilyn Whitehead	

Sonata for Violin and Piano	Helene Browne	Debussy
Three Songs for Soprano and Piano:	Clifford Benson (Exhibitioner)	
Cradle Song		
Twilight fancies		
Sweet Venevil		Delius
Serenade for Wind Instruments in c, K.388	Ann Reece	
	Accompanist Gillian Dart	
Oboes	Roy Carter	Mozart
Clarinet	Peter Walden (Exhibitioner)	
Horns	Michael Harris (Scholar)	
Bassoons	Pamela Torrance (Scholar)	
	Tessa Schiele	
	John Rooke	
	Keith Mitten	
	Robert Gidd (Scholar)	
	Conductor Kypros Hadjimarkou	

## Opera Workshop

December 8

Maria (Mrs Gruff)	Scene from 'The School for Fathers' (Wolf-Ferrari)	Ann Williams (2nd Year)
A Maid		June Shand (2nd Year)
Mr Gruff (an Apothecary)		Peter Stearn (1st Year)
Count Riccardo d'Arcolai (from Florence)		Keith McDonald (2nd Year)
Lady Felicia Pinchbeck		Josephine Darnell (2nd Year)
Sir James Pinchbeck (Master of the Goldsmiths)		Martin Snowden (1st Year)
	Pianist Julian Dawson (1st Year)	
	'THE BEAR'	
Popova	A farce in one Act by Anton Tchekoff	Kathleen Edgar (2nd Year)
Luka		Hames Colclough (1st Year)
Smirnov		Jonathan Coles (3rd Year)
Charlotte	A Scene from 'Werther' (Massenet)	Yvonne Fuller (2nd Year)
Sophie		June Shand (2nd Year)
	Pianist Celia Harper (2nd Year)	
	Conducted by David Kram (2nd Year)	
Mistress Ford	Scene from 'The Merry Wives of Windsor' (Nicolai)	Della Jones (1st Year)
Mistress Page		Patricia Sabin (1st Year)
	Pianist David Kram	
	Conducted by Andrew Charity	
	'LES FILLES A MARIER'	
	A Mime Play set to traditional airs	
	arranged by Margaret Rubel	
The Three Princesses		{ Kathleen Edgar
		June Shand
		Yvonne Fuller
		Jonathan Coles
		Paul Wade
The Three Princes		{ Peter Stearn (1st Year)
		Martin Oram (Preliminary Class)
The Troubadour		{ Marjorie Somerville (2nd Year)
The Pages		{ Christina Fremantle (2nd Year)
	Pianist David Kram	
	'CHRISTMAS MEMORIES'	
'The Journey of the Magi'		T. S. Eliot
	Spoken by Jonathan Coles	
From 'Memories of Christmas'		Dylan Thomas
	Spoken by Peter Stearn	
'Christmas'		Leonard Clark
	Spoken by Martin Snowden (1st Year)	
'Christmas'		John Betjeman
	Spoken by Kathleen Edgar	
	Sandra Wilkes (1st Year)	
	Ann Williams (2nd Year)	
	The programme linked with passages from Charles Dickens	
	Read by Angela Bates (1st Year)	
	Producers of Opera Dennis Arundell (School for Fathers)	
	Eric Shilling (The Merry Wives of Windsor)	
	Producer of Drama Joyce Wodeman (The Bear)	
	Producer of Mime Margaret Rubel (Les Filles à Marier)	
	Speech Catherine Lambert and Yvonne Wells	
	Production Manager Pauline Elliott	
	Stage Manager Peggy Taylor	
	Assistant Stage Managers Raymond Scally, Martin Snowden,	
	Martin Oram, Kenneth White	
	Wardrobe under the management of Eileen Anderson	
	Scenery from the Royal College of Music Scene Dock	
	Wigs by Bert	
	For the Royal College of Music Opera School:	
	Director of Opera Richard Austin	
	Resident Producers Dennis Arundell, Pamela Alan, Eric Shilling, Joyce Wodeman	
	Music Staff David Tod Boyd	
	Secretary Pauline Elliott	



# ARCM EXAMINATION—DECEMBER 1967

The following are the names of successful candidates:

## SECTION I. PIANOFORTE (Performing)—

Chew, Lam Sing	Singapore
Davis, Kathleen	London
Dickson, Valerie	Gerrards Cross
*Fox, Malcolm John	Windsor
Gilbert, Linda Jane	Cambridge
*Markham, Richard	Grimby
*Newnham, Caryl Lesley	Wimbledon
*Pitts, Elizabeth Jane	Loughborough
Potgieter, Lourens Marthinus	Bloemfontein, South Africa
Rabes, Lennart	London
Round, Michael Leslie David	Birmingham

## SECTION II. PIANOFORTE (Teaching)—

Boyle, Janet Margaret	Dublin
Causey, Anthony James	Manchester
cCristobal, Gloria	Hong Kong,
cDavis, Patricia Ann	Hythe
Deering, Richard Jon	Ongar
Degrall, Joyce Kathleen	Upminster
Dickins, Sarah Louise	Hassocks
*Durden, Alastair Charles Joseph	Northwood
Dytham, Edwin Thomas	Rugby
cElsom, Ruth Margaret	Lichfield
England, Victoria Anne	Birmingham
*Gibson, Ilfra Helen Mary	Bridgend, Glam.
*Giles, Peter Morris	Over Wallap, Hants.
Hoyle, Vernon Lynas	Doncaster
Jones, Richard Trevor Roderick	Newport, Mon.
Lowries, Jane Caroline	Solihull
*Newby, Celia Rachel	Loughborough
Pais, Merlyn Savita	Blantyre, Malawi
cSeymour, Michael John	Harrow
Stevens, David	Ulverston
*Tan, On Choo	Loughton
*Tizzard, Diana Rosemarie	Salisbury
Vann, Carole	Cardiff
Vernon, Peter George	High Wycombe
cWarner, Alison Mary Hope Robine	Dorking

## SECTION IV. ORGAN (Performing)—

*East, Alan James	Brentwood, Essex
†Hicks, Stephen Robert	East Molesey
cJacquet, Richard Henry	London
Matthews, Keith Howard	Pontypool, Mon.
Willis, Raymond John	London

## SECTION V. ORGAN (Teaching)—

Basham, Peter Richard	Haverhill, Suffolk
Miller, Patricia	Epsom
cSwanston, Roderick Brian	Epsom
cTebbett, Roger Dixon	Heckmondwike

## SECTION VI. STRINGS (Performing)—

Violin—	
†*Atherton, Joan	Blackpool
Violoncello—	
Lloyd Webber, Julian	London

## SECTION VII. STRINGS (Teaching)—

Violin—	
*Friar, Margaret Mary	Wednesbury
cLoveday, Martin John	Thornton Heath
cMetters, Colin Raynor	Crawley
cPartington, Christine	Canterbury
cSimpson, Trevor Thomas James William	Dover
cSmith, Pippa Ann	Ewelme, Oxon
*Woolley, John Conrad	Nottingham
Viola—	
cGoodley, Eileen Joyce	Nottingham
Violoncello—	
Gregory, Howard N.	Marlborough
cHoward, Marie Irene	Norwich
cMalsbury, Rosalind Anne	Leicester
cNoble, Elizabeth Margaret	Reading
Norris, Philip William Wylie	Glasgow
Towb, Susan Winstanley	Newcastle-on-Tyne

## SECTION IX. WOODWIND AND BRASS INSTRUMENTS (Performing)—

Trumpet—	
Hughes, Gordon Gilbert	Hillingdon, Middlesex
Tuba—	
†Ayling, John Victor	Hampton, Middlesex

(Continued on page 25)



